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# American Art News

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## SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual, during the summer, appear MONTHLY, until Saturday, October 10, when the weekly issues will be resumed.

The remaining regular summer MONTHLY issues will be published on Saturdays, July 18, August 15, and September 19.

## ART SOCIETY MUDDLE.

The "Merry War" now being waged between the remaining and seceding members of the Association of American Painters and Sculptors is developing into a highly interesting controversy.

Arthur B. Davies, the moving spirit of the Association, who had refused steadily to make any statement on the secession of nine members from the Society, when recently seen, was perfectly frank on the subject.

"It was not the intention of the Association," said Mr. Davies, "to give any expression to its satisfaction, or otherwise, in this matter. But certain comments, obviously inspired, which have appeared in print, have led us to change our mind.

"From the moment that the International Exhibition was a success, a minority, which had taken only a passive part in the preparation of that show, displayed discontent and, strange to say, those members seemed most bitter, who ought to have been most grateful, because of the success they had in disposing of their own wares on that occasion. Undoubtedly there is a fear in certain quarters, that, if there were a change in the taste of the public, our local art producers would suffer. Hence a natural resentment towards what makes their own work look old-fashioned and out of date.

"I consider that the step taken by our former colleagues, in getting out, is the best thing that has happened to the Association since its formation. From the very beginning we were hampered by a few men who seemed to have no interest whatever in the objects which the rest of us had in view. The principle of these objects has been to familiarize the American public with the most serious work in contemporary art, irrespective of any consideration of a trade sort. We soon found that some of our members appeared interested only in what they had to sell themselves.

"As for the circumstances under which they left us, I need only say that the administration behaved in the most conciliatory fashion. It allowed them even to use proxies which had been obtained by telephone, an unheard of thing. It offered to agree to any change in the rules suggested at the meeting. It was willing to accept any committee proposed with a view to a complete examination of the affairs of the Association and the conduct of its officers. And all this after it had become clear that the minority had come upon the ground with but one idea, to gain control of the organization. Unhappily for them, and happily for us, the vote showed that the Association was determined to stand by its original policy and aims.

"Next to the International Exhibition, I consider that the obtaining of free art has been the greatest achievement of the Association. To that, too, the minority were generally hostile. We, the majority authorized Mr. John Quinn, our Counsel and one of our honorary members to appear for us before the tariff committees of Congress. Mr. Quinn took no fee, and gave his own time and that of his office, to the cause, which he had at heart as a collector of modern art. His campaign, conducted single-handed, was completely successful, although a similar one, when prosecuted years before by the combined art bodies of the country, was a complete failure.

"As for the future of the Association, it has no interest in art as a means of making money for traders. It will continue so far as it has the power, to help the public, to realize where creative force is at work in painting, sculpture and the fine arts generally."

## A Seceder Answers Davies.

Guy Du Bois, one of the seceders from the Association writes as follows to the N. Y. "Tribune":

"Mr. Davies's statement is one of the most entertaining writings I have read in a long time. But it was not altogether satisfactory. The other side of that squabble

in the ranks of the Society of American Painters and Sculptors, Inc., needed to be stated. Mr. Davies did not state it. He merely mirrored the side of the secessionists. The secessionists had one proxy, that of George Luks. The other side had the proxies of Maurice Prendergast, Allen Tucker, Bruce Porter, Joe Davidson, Karl Anderson and Putnam Brimley. Mr. Davidson's proxy cost the society, as proxies go, a considerable amount of money in cablegram messages, as Walter Pach, who is not, or was not at the time, a member of the society, can attest.

"Mr. Davies says that the secessionists sought to gain control of the society. And yet the voting showed that the directors in control of the society, in practically every instance, voted for themselves and employed the proxies obtained toward the election of themselves. It is interesting to note that

America. However, it may be a fine thing that Mr. Davies, in attempting to find fault with us, has looked no further than the mirror. He saw a great painter there, but I question that he saw a good or even a just advocate there."

Guy Pene Du Bois.

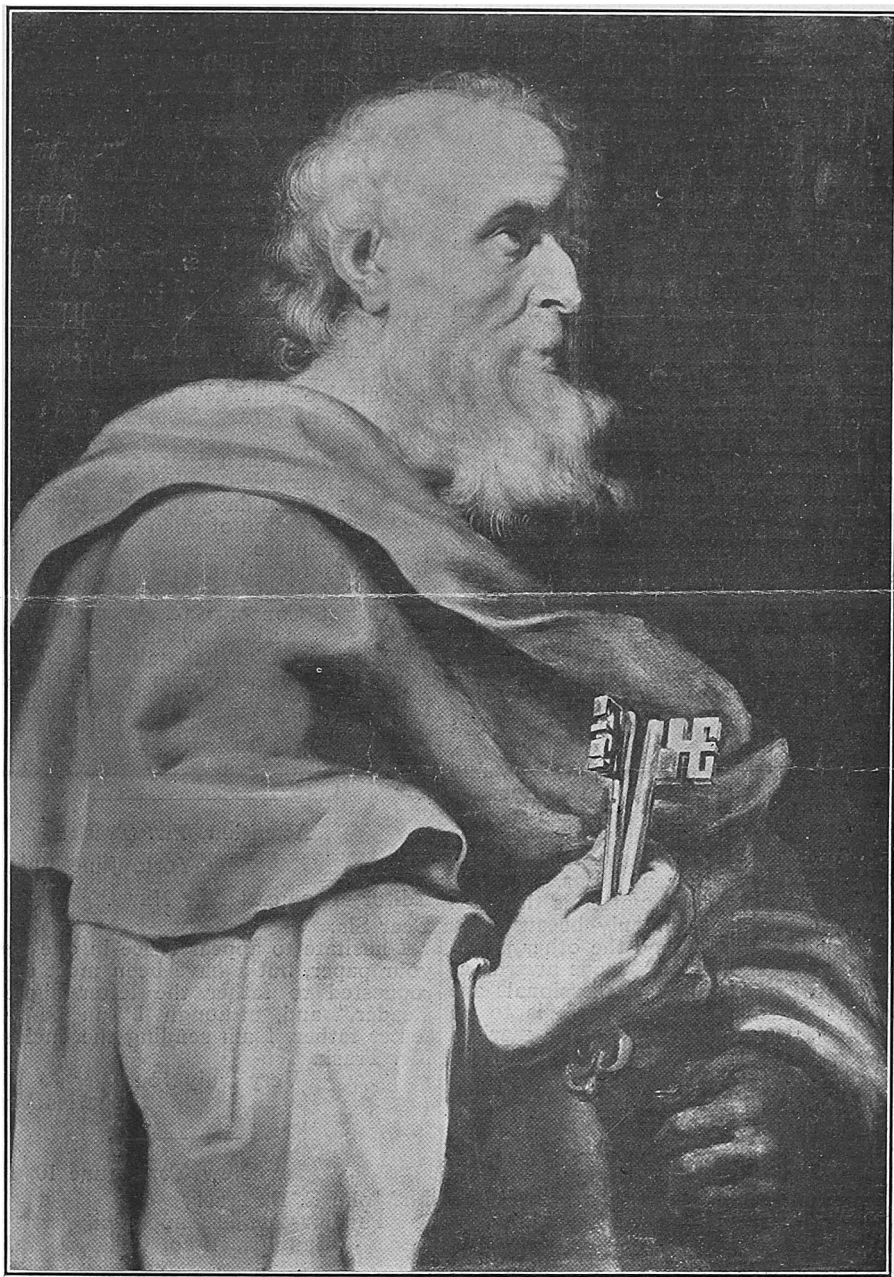
Nutley, N. J., May 30, 1914.

P. S. The real statement of the affairs of the society has yet to be made.

G. P. B.

## FRA ANGELICO FOR MUSEUM.

Through the gift of Mrs. W. Scott Fitz, the Boston Museum has acquired the typical example of Fra Angelico—a "Madonna and Child with Angels, Saints and a Donor," which hung for thirty years in the collection of M. Edouard Aynard in Lyons, France, and which was virtually unknown



ST. PETER, THE APOSTLE  
P. P. Rubens

Owned by Mr. Eugene Boross

every one of the old directors was re-elected. It is possible that the charge of wanting control may also be laid at the door of that self-perpetuating body.

"Mr. Davies charges that the secessionists are interested in the sale of their own work. That cannot be true, for it is a well known fact that painters can live without money. Mr. Davies himself, I am sure, has not the slightest interest in selling his own pictures. That must be true, too, of other members of the society who became post-impressionists overnight, when the time was ripe. That exhibition that these men gave at the Montross Gallery this season, where the impression was created that they were the pick of the armory show and of the society and where nineteen post-impressions born a figurative week following the big show were sold, surely was a disinterested effort to show America the serious work being done abroad and the serious work of a week's growth being done in

to the critics of Italian art. It is included, however, in Dr. Berenson's latest list of the Florentine Renaissance painters, and Langton Douglas, the English biographer of Fra Angelico, accepts it in a note in the fourth volume of his recent edition of Crowe and Cavalcaselle. The size of the picture is diminutive, and enclosed in an octagonal Gothic frame, it measures only 11½ in. in height and width. It is painted in tempera.

Mr. Chandler R. Post, in an admirable essay on the picture in the June Bulletin of the Museum, dates the work rather late in the painter's career, or about 1445, at the end of his Florentine period and the beginning of his culminating Roman period.

The acquisition of this remarkable work, following close upon Mrs. John L. Gardner's capture of the great prize—the beautiful portrait of a Patrician woman by Domenico Veneziano, from Bohler and Steinmeyer, puts Boston ahead of New York in the acquiring of great pictures this year.

## R. R. RICKETTS REDIVIVUS.

The Moulton and Ricketts incorporated company has established quarters in the galleries formerly occupied by the insolvent firm of Moulton and Ricketts whose recent spectacular failure, astonished the American art world. The incorporators of the new firm are Messrs. Harry E. Ackenburg, E. G. Woods and Rob Roy Ricketts. The corporation is in no way connected with the insolvent firm.

It is authoritatively stated that the new corporation is backed by a few wealthy citizens of Chicago to the extent of a half-million. The business it is announced, will be conducted on a strictly conservative basis, and the system will be as economic as consistent with a dealer's business in handling art. In an interview, Mr. Ricketts said:

"I am feeling in the best of health, and am eager to be active in the field of art again. I have learned much that will build to success through my past experiences; and I have learned much about what to avoid in achieving success. I shall justify the confidence my friends have had in my honesty straight through my troubles, and in this new endeavor. Yes, this a beginning all over again, in a certain sense, and I feel finely equipped for the initial efforts in preparing for an active season, beginning in the Autumn. My relationships with dealers are well arranged. I have discovered that I have more staunch friends in the business field than I counted before my disaster.

## Has No Old Stock.

"No, I have not acquired any of the old stock of the late firm. I did not bid in any of the assets put up at auction that were sold for a mere nominal price, nor did I have agents on hand to buy them. This is a straight cut-away from the late transactions: it is necessarily so, since everything connected with the failure is in the hands of trustees for settlement. What is left of the equipment of the galleries will be purchased at the appraiser's price. Some of the wall hangings, a few desks and chairs, are all that remain of the former fine belongings of the galleries.

"The new corporation," Mr. Ricketts continued, "will deal only in important paintings. No prints of any kind will be included in the business stock. Old and modern works will be handled, and American art will be endorsed and supported. The late firm made a specialty of American paintings. For ten years we had exclusive rights to sell the Thomas Moran paintings. At one time, we purchased forty Blakelocks and Daingerfields and Wyants were largely exploited by us. This corporation will espouse the cause of American artists quite as steadfastly as the late firm did. We have several exhibitions in course of arrangement. But the season will begin for us in the Autumn.

"No," said Mr. Ricketts, we are not opening a branch gallery in New York just now. Possibly we may do this in the Autumn. We are considering this auxiliary to the business, but there's nothing definite about it, now."

## The Opening Exhibition.

The new corporation began business on Monday last, with an exhibition of twenty-five oils by Hal Robinson, an "arrived" landscape painter of New York. Some of these paintings have been on show in important American exhibitions in museums and galleries, also with several good examples of George Inness Wyant and Blake-lock, with a small assemblage of modern Dutch oils.

Mr. J. E. Batts a former employee of the late firm, and now associated with the new corporation, will sail for Europe June 27, to gather pictures for the Autumn business. Mr. Ricketts will go to Europe in July, with the same purpose in view.

Ricketts exclaimed, to a group of friends, "I'll make good; believe me, I'll make good. And I'm grateful to the friends who have believed in my honesty. I'm grateful for the chance to make good."

H. Effa Webster.

## MR. BOROSS' RUBENS.

The picture "St. Peter," reproduced on this page, and owned by Mr. Eugene Boross, a collector of this city, who purchased it from a noble family in Austria, who had long been its possessors, last year, has the endorsement of both Mr. Max Rooses and Mr. August Mayer as an original work by Rubens. It is a work of exceeding strength and beauty.

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## A PRETTY CONTROVERSY.

Redfield's Many Prizes.

Mr. J. E. D. Trask, chief of the department of fine arts of the Panama-Pacific exposition who is being assisted by E. W. Redfield in the preparation of the art exhibition has written the following letter to Miss Monroe, art editor of the Chicago "Tribune."

"Dear Miss Monroe:—The column so admirably conducted by you in 'The Sunday Tribune' is of such interest in all those in the United States interested in the fine arts that it is not strange I should have before me your writings in 'The Tribune' of May 3, nor is it strange that, realizing the influence of your column upon public opinion, I should feel somewhat grieved at what seems to me an injustice.

"In your comment upon the art juries who in Pittsburgh, Chicago, Philadelphia, and elsewhere are awarding prizes in such a manner as to destroy public confidence in their disinterestedness you seem to have singled out Edward W. Redfield as one properly subjected to your criticism for the reason that he has been awarded eight gold medals by juries of award.

"In common with many others interested in our picture exhibitions I rather deplore the awarding of cash prizes to painters; but my attitude of mind does not go to the length that the recipient of a cash prize has necessarily played politics to secure it.

"Mr. Redfield, despite your own apparent lack of appreciation, for his work, has many warm admirers. In fact, to be frank with you, I myself am one of them. The point, however, that I would like to bring to your attention is that Mr. Redfield is no more to be criticised for the prizes he has received than is Childe Hassam, William M. Chase, or Edmund C. Tarbell, all of whom, I believe, have a longer list of awards than has Mr. Redfield.

"There is another point that I would like to call to your attention; that you mention that Mr. Redfield is the happy possessor of six other gold medals, most of them carrying cash prizes; one from the international exhibition of Buenos Aires, the Corcoran gold medal, the Pennsylvania academy gold medal of honor, the Sesman gold medal from the same academy, the Temple gold medal, and the gold medal of the Philadelphia Art club. As a matter of fact, of the six medals mentioned only one, the Corcoran gold medal, carried any money award with it.

"With the decision of the jury in Pittsburgh, its correctness or incorrectness, I have neither any fault to find nor praise to give. The same is true with the jury for the last annual exhibition of the Chicago Art institute; but your quoting the number of prizes which Mr. Redfield has won at such widely different points as Chicago, Pittsburgh, Philadelphia, Washington, and Buenos Aires, to demonstrate the incorrectness of jury decisions, reminds me a little of the painter who knew that his work was being unfairly judged because it had been declined by twelve different juries.

"The plain fact of the matter is that Mr. Redfield—I refer to him only because you have singled him out—and the other painters who have received numerous awards at the hands of their fellow professionals are all of them men in whose work is to be found technical excellence to a marked degree, and I for one know of no other standard which a jury can set up for its own guidance than the standard of technical accomplishment.

"After eighteen years of fairly intimate association with painter juries of award I can truthfully say that I have never known of any one such jury which was not absolutely and entirely honest in reaching its decisions. I realize that it is a popular attitude to seem to attack the powers that be, whoever they may be; but I believe it is time that some one stepped out in the open and denied that the artists of this country, either in their awards or in any other of their actions, were either disingenuous, dishonest or corrupt.

"Painters who serve upon juries do so at a considerable cost to themselves for the benefit of institutions or societies holding exhibitions, and, indirectly, for the benefit of the public. That they should be, by one who wields so wide an influence as yourself, held up to scorn seems to me both unfair and unfortunate."

Miss Monroe Replies.

"Mr. Trask, being at the head of the fine arts department in the coming exposition, naturally defends the organized art interests of this country. Without their aid his show next year would be discredited before it begins, and, moreover, he is temperamentally in sympathy with the official and conservative point of view.

"Yet nowhere the officialism and conservatism more dangerous than in the art, which depends for its vitality upon perpetual freshness of inspiration, a continu-

ally new start, an ever brisk rebellion against use and wont. Art societies, academies, juries, officials, tend, as everybody knows, to harden and fossilize. Men in control like to keep control, and naturally prefer to honor those in sympathy with their views.

"Thus it has come about that, again as everybody knows, these high awards have been passed around with more reference to its being the turn of this or that artist and to other considerations of expediency than to the merit of the pictures.

"Mr. Redfield's picture, which has just received the Carnegie gold medal, is the poorer of two sent by this artist to our autumn exhibition, of which the other received the Palmer gold medal and \$1,000. If the Chicago award was disappointing, the Pittsburgh award was inexplicable. No one whom I discussed the matter with at the press view seemed to defend it, or to feel that the picture could have won on its merits.

"Mr. Trask is in error in believing that Messrs. Chase and Hassam have a longer list of awards than Mr. Redfield. Mr. Chase is nearly twenty years older than Mr. Redfield, and a painter of more ability and much greater variety, yet the only first prize of high cash value, thus far awarded to him is the Corcoran gold medal and \$2,000, which he received in 1904. Childe Hassam, who is a painter of creative imagination and original style, has received one gold medal of high value—the Corcoran, with \$2,000, in 1912; also, in 1898 and 1905, the Carnegie silver and bronze medals, carrying \$1,000 and \$500.

"Mr. Redfield thus far besides the small Hallgarten, Shaw, Webb, and Lippincott prizes and eight gold medals, has received the following awards of high cash value: The first and second Carnegie prizes at Pittsburgh in 1914 and 1905, carrying together \$2,500; the first Potter Palmer prize of \$1,000, in 1914, and the second Harris prize of \$300, in 1909, and the Corcoran prize of \$2,000, in 1909. That is, he has taken practically all the honors there are, and this for almost the same picture; for the 'technical excellence' which Mr. Trask admires in his work is simply skill in the realistic reproduction of snowy landscape, with now and then a summer variation. If juries are satisfied with clever realism they are quite out of date, and should be warmed up by an infusion of new blood.

"The painters who come nearest to Mr. Redfield's record are; Edmund C. Tarbell, who has taken all three prizes in Pittsburgh, the Concoran \$2,000 in Washington, and the Harris \$500 in Chicago; Frank W. Benson, who has taken the first and second in both Pittsburgh and Chicago, and the second in Washington, and John W. Alexander, who has had first honors in Washington and Pittsburgh. All these have also taken various smaller awards."

Attention, Mr. Trask!

New York, June 10, 1914.

Editor AMERICAN ART NEWS.

Dear Sir:

I hesitate to appear twice in one issue of your paper, but I have been most urgently requested to father the letter signed "A Reader," and, although I can be but its foster father, I am sending the enclosed to Mr. Trask.

Very truly yours,

Charles Vezin.

New York, June 10, 1914.

Mr. John E. D. Trask,  
Panama-Pacific Exposition,  
San Francisco, Cal.

My dear Mr. Trask:

I am not the author of a letter appearing in the ART NEWS of May 9th, signed "A Reader," asking certain questions about the system you are pursuing in collecting the pictures for the Panama-Pacific Exposition. Your reply in the ART NEWS of May 16th states that you will answer "A Reader" if he will give his name. The writer of that anonymous letter, for obvious reasons, does not wish his name to be known, so for the sake of the art world I herewith repeat his question over my signature and hope that this will bring forth the reply which I believe will be a credit to you and your Exhibition.

I think one-man power in arranging an exhibition is not for the best of art, but it is at least honest and does not put a lot of dupes to the hopeless task of submitting their work to a jury when such jury can only accept a negligible number. The issue as it extends to your exhibition is, therefore, quite different from the recent exhibitions of the Pennsylvania Academy, the Corcoran Galleries, and others.

From what I have heard I believe that the methods you are pursuing are the best that can be under an invitation system, but I

will not forestall your reply by stating what I believe them to be.

Hoping that you may send your reply to the ART NEWS, I remain,

Very sincerely yours,

Charles Vezin.

New York, June 10, 1914.

## Mr. Seligmann Buys Wallace Art.

Mr. Jacques Seligmann, in a cable to the AMERICAN ART NEWS, confirms his purchase, from Lady Sackville-West, of the collection of art objects of the late Sir John Murray Scott. The collection, which few have had the privilege of examining, will be exhibited in the historic Hotel de Sagan, which has now become the Seligmann Art Gallery in Paris.

The collection, which was kept in the late Sir John E. A. Murray Scott's house in the Rue Laffitte, Paris, was part of the estate of \$3,642,170 he bequeathed to Lady Sackville. His will was contested by relatives, and was decided in her favor in the London courts on July 7 last year.

The collection includes a Louis XIV enamelled silver chandelier said to have belonged to Marie Antoinette, and a bust of Sophie Arnold, the actress, said by Houdon to be worth from \$150,000 to \$250,000. There are a few paintings, art objects, articles of historic interest, and plates, which, with the rest of the collection, were estimated at the time of the lawsuit to be worth \$1,750,000.

When Sir John Scott died last year he left his entire estate to Lady Sackville. His brothers and sisters brought suit to break the will, declaring "undue influence" and possible hypnotism. The jury found that there was no undue influence exercised by the Sackvilles over Sir John Murray Scott and no fraud on the part of Lady Sackville.

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## DIRECTOR FRENCH DEAD.

Wm. Merchant Richardson French, Director of the Chicago Art Institute, who died in that city, June 3, was born at Exeter, N. H., in 1843. His parents were Henry Flagg and Anne Richardson French. He was educated in public schools and prepared at Phillips Exeter Academy for college. He entered Harvard in 1860 and graduated in 1864. His first occupations were landscapes gardening and civil engineering. He was always interested in art, and a student of art even while engaged in other pursuits. In 1872, he was already recognized as an able writer on scientific and art subjects. In 1874, he was a popular writer of art reviews, and a much sought lecturer on art subjects. When he came to Chicago, in 1878, he became secretary and manager of the Chicago Academy of Design which, in 1879, was reorganized in pursuance of Mr. French's efforts, and named the Chicago Academy of Fine Arts. This name was changed, in 1882, to the Chicago Art Institute. At that time, Mr. French and Charles L. Hutchinson labored incessantly to develop art in Chicago. They were assisted by a few other men who gave time and money, but the unerring and determined constructive force of these two men led to the development of the Chicago Art Institute as it stands today.

## Building Up the Institute.

The first radical evolution in possession of "quarters," was the building of a modest three-story structure at 73 East Van Buren St. The Institute occupied the two upper floors, and the first floor was rented to the Fortnightly Club. While occupying the position of active director in the increasing art school, Mr. French gave "chalk talks" as educational elements for societies and schools. He also lectured on other art subjects. His study and practice in architectural work made him especially proficient in the arrangement of an art museum, including a school, and it is greatly due to his broad knowledge in constructive work, as well as in theory, that the Institute of today, built in 1893, is what it is in gallery and school conveniences, as well as in the scope of its collections of various kinds.

Mr. French's methods were quiet, though forceful. He not only was general director, he was active in all things that pertained to the development of the Institute. He was a lecturer in the school until shortly before his last illness. Although he remained active, his strength was not equal to all other duties. Patience and kindness characterized all his work. Many struggling artists were helped to their success with his generosity. His devotion to art, and students of art, may be illustrated by the fact that although he was a civil engineer and qualified to earn a high salary, he was content to receive \$1,500 a year for the first ten years of his directorship. He did not measure his endeavors in behalf of Chicago's art by the price he got for them. Always on the alert for the best, and active for the acquirement, the Institute, today, and in whatever proportions it may attain, will be forever a monument to his memory.

## In Harness to the Last.

As an illustration of his devotion to his work, even during the last days of his illness, he gave instructions for work in the Institute, sometimes in semi-delirium, sometimes quite rationally. The day before he died, he sent for one of the janitors and discussed some routine work with him. He sent for his stenographers and dictated instructions and correspondence, lucidly, to the very last of his life.

So discriminating was Director French, that he harmonized the smallest and largest of the Institute's activities; so accurate is his record of the Institute's affairs, that its history, has a definiteness seldom achieved or found in the history of municipal or corporate institutions. He made the Institute a fascinating social center as well as a center of art.

Mr. French was one of the founders and a charter member of the American Association of Museums. He was a member of the Union League Club; superintendent of the St. Paul's Church, Longwood, Sunday school for sixteen years; charter member and officer of the Chicago Literary Club, member of the Cliff Dweller's Club, and President of the Howard Association for the betterment of criminals. He was intensely religious but not the least dogmatic.

Director French, is mourned by artists in every State in the union, and many abroad,

and became the friend of many when they studied in the Institute school.

## The Director's Funeral.

The funeral of the late Director, in Fullerton Hall, where he had lain in State, was a fitting tribute to the man who, for thirty-six years, gave his activities to the development of the now splendidly equipped art institute. There hundreds of his devoted comrades and friends assembled to do him a last honor.

There were two services, one at eleven o'clock for relatives and friends, another at noon for the "Art Institute Family," the employees and students of the museum. For an hour before the first service, Mrs. French was alone with her dead. Mr. French was clad in his college robes and the casket was environed and heaped with floral offerings. The Phillips Exeter Academy class of 1859 of which Mr. French was a member, sent a cluster of roses. Other tributes of flowers were from the Chicago Society of Artists, the trustees of the Minneapolis Art Museum and Mrs. F. B. Blackstone, the Western Alumni Association, the Cliff Dweller's

## OBITUARY.

## Gabriel Ferrier.

Gabriel Ferrier died in Paris, June 6, age 67. He was a professor at the French National School of Fine Arts and a member of the Institute.

M. Ferrier was born in Nimes and educated at the School of Saint Louis. In 1872, he won the Grand Prix de Rome and shortly after was elected member of the jury of the Society of French Artists, member of the Committee of Ninety and became a professor at the Académie Julian. He was a member of the Free Society of French Artists and one of the committee of the Taylor Foundation. His principal works were landscapes and portraits, among them the admirable one of M. Chas. Sedelmeyer, Doyen of the Art trade, reproduced in Art News of May 30, and of the late George D. Widener, and of Miss Fifi Widener of Phila., hung in many of the galleries in France, among them the Luxembourg and Academy. He was a member of the Cercle de l'Union Artistique and the Cercle Volney.



THE LATE W. M. R. FRENCH.

Director of the Chicago Art Institute

Club, the Palette and Chisel Club, Mr. and Mrs. Lorado Taft, Mrs. Charles L. Hutchinson, the Municipal Art League, the Metropolitan Museum of New York, St. Paul's Church, and the Illinois Chapter of Phi Delta Theta.

Dr. Frank W. Gunsaulus made the address at both services, and attributed to Mr. French "the perfect life" on account of his broad and many services for humanity. The Rev. Philip F. Matzinger, pastor of St. Paul's Evangelical Church said the prayer. The guards of the Institute were the active pall-bearers, and the trustees of the Institute were the honorary pall-bearers. The interment was in Mount Greenwood Cemetery.

## Museum Authority Departs.

Sir Charles Hercules Read, keeper of the British and Mediaeval antiquities and ethnography at the British Museum, who has recently spent a few weeks in this country, having come over to consult with Mr. J. P. Morgan, regarding his father's collections, has returned to England. He has recently been appointed Munro Lecturer for 1915, by the Edinburgh University Court.

## Francois Pierre Roujon.

Henry Francois Pierre Roujon, permanent secretary of the French Academy of Fine Arts, died in Paris, June 1. He was born Sept. 1, 1853, was a Commander of the Legion of Honor and a director of the Ecole des Beaux Arts. His drawings appeared in "Le Figaro" and occasionally even in "Le Temps."

## SUFFRAGE "FURY" ATTACKS GUARD

An attendant at the Dore Gallery, in London, almost lost his life on June 3rd, as the result of a savage attack made on him by a militant with a hatchet. She had already ruined two pictures in the gallery and was hacking a third picture, when the attendant, named Bourlet, seized her arm, and turned the shower of blows upon himself. One of the pictures destroyed was "Love Wounded," a priceless engraving by Bartolozzi. A picture by Romney of a boy in the Birmingham Gallery, was slashed by a militant last week.

Director Edward Robinson, of the Metropolitan Museum, will sail for Europe, June 20, to remain a couple of months.

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## ARTISTS' SUMMER WANDERINGS.

W. B. Closson and Mrs. Closson are at their Summer studio at Magnolia, Mass. The former is busy getting ready for an exhibition of 30 to 40 of his paintings which Mr. Gentner, Director of the Worcester Art Museum has invited him to make in one of their large galleries from July 12 to Aug. 9.

F. Hopkinson Smith and Mrs. Hopkinson Smith sailed for Europe last Saturday on the "Imperator."

F. K. M. Rehn and family leave today for their Summer home and studio at Magnolia, Mass., where Mr. Rehn expects to complete three large canvases during the Summer and Autumn.

August Franzen sailed for Paris, where he expects to paint some portraits, on the "Aquitania" Wednesday last.

Jerome Myers has sailed for England on the "Olympic," May 30, accompanied by Mrs. Myers and their daughter, Virginia. Mr. Myers will spend some months in London and Paris studying the street types in those cities.

## Brinton, Doctor of Letters.

In recognition of his scholarly and distinguished work in the field of art criticism, the Honorary Degree of Doctor of Letters (Litt. D.), was conferred upon Christian Brinton at the Haverford College Commencement, June 12. Dr. Brinton has been spending the past month at his country place in Chester County, Pa., but will shortly leave for an extended European trip including Germany, Russia and Austria. He will also visit the Venice exhibition.

## SUMMER ART SCHOOLS

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## SPECIAL ANNOUNCEMENT.

## SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual, during the summer, appear MONTHLY, until Saturday, October 10, when the weekly issues will be resumed.

The remaining regular summer MONTHLY issues will be published on Saturdays, July 18, August 15, and September 19.

## BURLINGTON FOR JUNE

The June member of the Burlington Magazine has as a frontispiece a beautifully colored reproduction of two pieces of ancient American mosaic, examples of Mexican ornament, in the British Museum. These and other specimens are written of by T. A. Joyce. Quite fully illustrated in M. Kathleen Martin's account of some portraits by Marcus Gheeraerts, the Younger, including two versions of "The Perfect Wife." Hamilton Bell describes "An Early Bronze Buddha," the objects written of and illustrated being from the collection of M. Worch. "The Column of Jupiter in the Museum of Mainz," is described by Mrs. S. Arthur Strong, and illustrated in much detail. Bowyer Nichols and Campbell Dodge-

son write of the New Print Gallery in the British Museum, the former treating of drawings by Rubens and Gainsborough and the latter of a "Madonna" engraved by Bernhardinus Milnet. Sir Lionel Cust writes of "A Fête at Venice in 1747," attributed to Canale; A. A. Breuer of Chinese inlaid lacquers, and Francis Burrell of "English Tapestries at Boughton House," while, as a "bonne bouche," near the close of the number, is More Adey's article on "Miniatures Ascribed to Sultan Muhammad," the two examples from the Herrmanek collection of Mr. Arthur Ruck, being reproduced with apparently remarkable faithfulness as to color as well as design. Copies of the magazine may be had of the American publisher, Mr. James B. Townsend at 15 East 40 St.

## DIRECTOR FRENCH GONE.

The recent death of William M. R. French, Director of the Chicago Art Institute for many years, removes a man who, in his day, accomplished more than anyone of his fellows in the cause of art education and cultivation in the Western States. A man of gentle kindly disposition and temperament, he at the same time, had unusual force of character and his integrity and hatred of sham and pretence were also marked.

His share in the upbuilding of the great Institution that the Chicago Art Institute has become, was large, while his wide acquaintance and general and deserved popularity in the American art world brought assistance and interest to the Institute from far and near. We sympathize with Chicago in the loss of a valued and valuable citizen, with the American art world in the passing of a useful and efficient worker and with the dead Director's family and relatives in the departure of a loved and respected man.

## SUMMER ART DISPLAYS.

We chronicle in our columns this first summer issue an unusual number of summer art displays in public and dealers' galleries the country over. In New York the National Arts Club, the new Municipal Art Gallery, the City Club, and several of the Dealers Galleries are holding summer picture exhibitions of more than average quality and interest while the Buffalo Albright Gallery, the Chicago Art Institute and other large public galleries, including the Carnegie at Pittsburgh, where the annual International display will not close until June 30, have on exhibitions of interest and importance. At Nashville, Tenn., the old Parthenon building, of Exposition fame, holds this summer an exhibition of one hundred and fifty oils by leading American artists, and across the seas the exhibition arranged by Mr. Hugo Reisinger at the Anglo-American Exposition at Shepherd's Bush, London, is attracting attention and interest.

## Frick Wanted Famous Velasquez.

Mr. H. C. Frick returned from several months' stay abroad last week on the "Imperator." He spent his time in France golfing and in the galleries of the picture dealers.

Mr. Frick, while abroad, is said to have offered \$500,000, which he was willing even to increase to \$600,000, for Velasquez's "Pope Innocent X," one of the most famous paintings in Rome, owned by Prince Alfonso Doria-Pamphili, who has refused to sell.

## "MIGHTY INTERESTIN' READIN'."

Vezin and Corcoran Gallery.

Editor AMERICAN ART NEWS.

Dear Sir:

I herewith enclose with Mr. McGuire's permission, his reply to my letter of May 25, which appeared in the ART NEWS, and append a copy of my answer to him.

Very truly yours,

Charles Vezin.

349 Broadway, N. Y.  
June 9, 1914.

## Director Mr. McGuire's Letter.

Mr. Charles Vezin,  
349 Broadway,  
New York, N. Y.

Dear Sir:

Replying to your letter of the 25th instant, I beg to say that the authorities of the Corcoran Gallery will conduct the Fifth Annual Exhibition next season, along such lines and under such conditions, all things considered, as may seem to them the best. It will be our aim to make the display as representative as possible; to hold to a high standard, and to follow such course as will, in our judgment, produce the best results as to standard, sales, attendance, etc. In order to accomplish this end, there is no doubt but that certain of the pictures will be secured by invitation.

While we, of course, desire that our Jury will maintain a high standard, they will not be limited as to the number of pictures which they may accept, and every picture thus accepted will be hung in the exhibition. Every artist, therefore, who submits a painting which our Jury regards as up to the standard is assured that the picture will be accepted and hung.

In this connection, it may be of interest to the artists to know that, in order to provide the most perfect possible setting for their work, the entire permanent collection of the Gallery is removed from our walls; that, through the generosity of one of the members of our Board, prizes of \$2,000, \$1,500, \$1,000 and \$500 are awarded; that these exhibitions rank with the very best that are held in America; that the sales of paintings from the four exhibitions heretofore held have averaged over \$44,500, constituting a record which, I believe, has never been equalled in this country; that the Institution has never charged one penny of commission on any sale; and that the unusual success of these exhibitions, from every point of view, has been universally conceded. The Trustees, therefore, feel that these exhibitions are accomplishing a splendid work in the interests of the artists, the Institution and the public at large; and they are not likely to entertain any suggestion which, in their opinion, would tend to place such results in jeopardy.

Very truly yours,

F. B. McGuire,  
Director.

P. S.—I have not the slightest objection to your publishing this letter if you so desire.

The Corcoran Gallery of Art,  
Washington, D. C.

May 29, 1914.

## Mr. Vezin's Reply.

Frederick B. McGuire, Esq.,  
Director, The Corcoran Gallery of Art,  
Washington, D. C.

Dear Sir:

I beg to acknowledge the receipt of your favor of the 29th ult. which politely and subtly says: "Mind Your business."

Now that is just the issue. It is every artist's business to know the conditions under which he goes to the expense and trouble of submitting his work to the jury of an exhibition. If we are asked to take common stock in a corporation, we have the right to ask how many bonds and how much preferred stock there comes ahead. If the report about your previous exhibition are true, the preferred stock left little for the "lambs" who got the common stock.

Your letter partly answers one of my questions. You say that certain pictures will be secured by invitation. It is proper that men of distinguished achievement should be so honored. Elihu Vedder's "Adam and Eve Mourning over the Death of Abel" in your last show was such a one. But are a few distinguished men to be so honored, or many favored ones? Are the invited to be not over ten per cent or are they to be sixty per cent?

You do not answer whether it is true that only seventeen pictures were accepted at Budworth's by your last jury. You say "that every artist who submits a painting which our jury regards as up to the standard, is assured that the picture will be accepted and hung." Now what I want to know is whether your last jury considered only seventeen pictures out of the great number submitted at Budworth's "up to the standard" and if so whether the same prohibitive standard is to be applied this year? That is one of the questions to which I await an answer. Is there to be a fair

proportion accepted, say but as high as ten per cent, or is it likely to be two per cent? Are the uninvited to have a fighting chance or are they to go on a fool's errand?

You speak of the fine work which the Corcoran Gallery has accomplished, which is all very true. But fine exhibitions, the princely prizes of Senator Clark, and the \$44,500 average in sales, are not sufficient to neutralize the blight of favoritism, politics and control by cliques, if such exists. You further say that your management is "not likely to entertain any suggestions which would tend to place such results in jeopardy." It will not place these results in jeopardy to make a clear statement of the case to those whom you ask to contribute to your exhibition. There is nothing which places them so much in jeopardy as the feeling that it is useless for the uninvited to send. The scales have fallen from would-be exhibitors' eyes in the last few months and there will not be so many easy victims of misleading circulars as heretofore. I presume of course that you desire to see in your show not only the tried and true whom you might invite, but also the undiscovered ones who may have found themselves within the last two years.

I wrote you that the situation should be clarified. Your answer does not clarify. It is evasive and raises doubts.

Mill owners no longer can fix wages and hours to suit themselves. Managers of art exhibitions can no longer, with impunity, run exhibitions without frankness and fair play. Statements that an institution will be run "as its management sees fit," do not give the answer which the art world expects and is entitled to receive. "L'etat, c'est moi" is out of date in art as in every other field.

"Ich dien" (I serve) stands on the crest of Britain's royal heir. That is the motto which should rule all those who claim the honor to be artists, and that includes the managers of exhibitions.

Again expressing the hope that your circular to be issued in October will dispel the doubts which your letter of May 29th leaves as before. I remain

Very truly yours,

Charles Vezin.

239 Broadway, N. Y.  
June 9, 1914.

## Dealers' Sailings.

Mr. Benjamin Duveen will sail on June 16, on the "Mauretania." The Duveen Galleries will remain open all Summer.

Mr. Louis Ralston, accompanied by Mrs. Ralston, sailed for Europe Wednesday last, on the "Aquitania."

Mr. E. M. Hodgkins sailed on May 19 for England. The new Hodgkins Galleries, 9 East 54 St., will be opened in the early Autumn.

Mr. Charles Scott, of Scott & Fowles, sailed May 30 on the "Olympic." The galleries at 590 Fifth Ave., will be closed during July and August.

Mr. C. J. Charles leaves for England on the "Mauretania," the 16th of the month.

Mrs. T. J. Blakeslee sailed on Wednesday June 3 on the "Carmania," for London. The Blakeslee Galleries will be closed until Autumn.

Mr. Nathan and Mr. Ward will alternate during the Summer in attendance at the Lewis and Simmons Galleries, No. 581 Fifth Ave., which will be open all Summer.

Mr. F. Kouchakji, of Kouchakji Freres, of 719 Fifth Ave., has recently returned from abroad, bringing with him a fine collection of ancient glasses, including some important specimens of Greek and Roman Mosaic, Morina and Arabic enameled ware, which is now on exhibition at their new galleries, together with some rare faïences never before seen in New York.

Mr. J. H. Strauss, of 285 Fifth Ave., with Mrs. Strauss, will sail on the "Lapland," June 20.

Mr. Paul Reinhardt of the Reinhardt Galleries, sailed on the "Aquitania" for London, Wednesday last.

## WAGNER-SILO.

Miss Katherine Loretta Silo, youngest daughter of Mr. and Mrs. James P. Silo, was married June 2 in the Church of the Blessed Sacrament to Mr. Eugene Mortamer Wagner. Mgr. Taylor officiated.

The ceremony was followed by a reception in the house of the bride's parents, No. 128 West Seventy-third street.

## Three Years for Gioconda Theft.

At Florence on June 4, Vincenzia Peruggia, who stole "La Gioconda" from the Louvre, was sentenced to three years in prison.



## LONDON LETTER.

June 3, 1914.

The fact that Christie's, in consequence of the cessation of the Max Lyon sale, was unoccupied for five days, during the busiest part of the London season, is probably without precedent. In contrast to the languid bidding in this sale, one must quote the eager contest for the colored Dutch Delft in the Fletcher sale at Christie's. For two bottles and a beaker of this rare ware, Mr. Spielman paid £1522, while two small Menecy groups, measuring 4 and 7 inches respectively in height, fetched £111 and £199.

An exhibition of particular merit is that now on at the French Gallery, 120 Pall Mall S. W., that of Modern Dutch Art. Where everything is so excellently selected and of such all-round merit, it is difficult to single anything out for especial mention, but perhaps the two examples of Willem Maris, "Milking-Time" and "The White Calf," call for more than general notice. From the point of view of technique, feeling and that inner mentality which marks the great artist, these are both remarkable achievements and works which would be likely to impress themselves only the more deeply on closer and longer acquaintance. Jacob Maris' "Near Utrecht" from the McCulloch collection dominates by sheer force of artistic personality, but several less ambitious canvases hold their own by the sincerity and simplicity which have obviously inspired their painting. This is distinctly an exhibition which no really enthusiastic art-lover can afford to miss.

## American Art at Shepherds Bush.

In spite of the fact that the Anglo-American Exhibition at The White City is by no means so advanced as it might be, the Fine Art Section is approaching completion. Mr. Hugo Reisinger, who is now here acting as special commissioner, is personally arranging the exhibits, having brought with him some 200 canvases by contemporary American artists, all thoroughly representative. The portraitists are represented by Wilhelm Funk, Irving Wiles and John W. Alexander, while among the landscape painters figure Elmer Schofield, Robert Spencer and Gardiner Symons. Mark Fisher's landscapes are, of course, to be found in the rooms devoted to the work of Americans resident here, rooms which show how much modern English art owes to the American heaven! Sargent sends twelve watercolors while among Joseph Pennell's lithographs are several of Philadelphia not hitherto exhibited. To do full justice to the art-section, one would need to abandon all idea of visiting the remainder of the exhibition!

Visitors here in June will have an opportunity of attending the sales of the Earl of Pembroke's Library at Sotheby's, June 25-26. This includes a number of Illuminated Mss., Block Books and Early Printed Books collected during the 17th and 18th centuries and cataloged by Dr. Dampier, Bishop of Ely in 1776.

Those who like to see old furniture in its appropriate surroundings should visit the Exhibition of Decorative Art at the Andrew Russell Galleries at 8 Clifford Street, W. The house itself is an interesting specimen of early Georgian domestic architecture and every room is both decorated and furnished in the style of a different epoch. An item of particular interest is a fine painted staircase in its original state, another an architectural painted ceiling, while an unusual treatment of silvered glass above a fire-opening and on the wall-space between the windows in one of the rooms deserves to be carefully noted. The exhibition also includes a number of fine specimens of Elizabethan and Jacobean woodwork while an apartment arranged in the style of William and Mary gives a faithful idea of the state room of the period. Many original ideas for furnishing and decoration are to be gleaned from this exhibition.

It is understood that the Royal Academy will resume its Winter Exhibition of Old Masters at the end of the year, when a selection of the works of Canaletto and other Italian painters of the later school will be combined with a collection of miniatures. The fact that no exhibition was held last Winter gave rise to rumors that the practice was to be altogether abandoned. These have now proved to be groundless.

L. G.-S.

## Older Than the Pyramids.

Professor Edouard Naville, of the Geneva University, recently gave details of his recent discoveries in Egypt, in company with Thomas Whittemore, of Taft College, Boston, and Messrs. Wainwright and Gibson, of London. They were made at Abydos, midway between Cairo and Assuan, and about eight miles away from the Nile, and included a reservoir more ancient than the Pyramids and the Tomb of the God Osiris, King of the Dead.

## MUNICH LETTER.

Munich, June 3, 1914.

A collective exhibit is being held at Brakl's by the Hungarian society, called the "Keve," and illustrates drastically how in our day of facilitated intercourse, the local character of the art of different nations is gradually merging into cosmopolitan uniformity. Whether this loss of individuality should be deplored or nor is open to discussion, though it would seem that this equalizing process will forever remove that happy and profoundly paramount isolation which has given us the great and distinctly marked schools of the Renaissance. This merging tendency is especially evident in countries having no powerful art tradition and thus the present exhibit of the "Keve" shows but little racial individuality. In many respects it is quite a different art than that which the Hungarian painter showed in last year's international exhibition, being more modern and progressive, though shortcomings of a vital nature are still evident, but altogether the exhibit in spirit, shows true artistic conviction and sincerity.

## Rare Antique Vases.

The splendid collection of antique vases in the old "Pinakothek" has recently been augmented by two rare specimens of "Attischer Sekythen," dating from the 5th century B. C. These two specimens, purchased by the government for a large sum, are of a quality which few other museums can show, the preservation of the white ground and colors, which in this class of work is extremely delicate, being perfect. The drawing of the designs, which is exquisitely fine, shows on the one a female figure of queenly grace, standing erect before her tomb, with both hands raised to a diadem upon her head, while Hermes commands her to follow him. On the other are depicted the deceased, two female figures equally beautiful, one seated and the other erect, with a female servant in attendance.

## Notable Art Sales.

Art sales are very numerous this month in Munich. Important among these is the collection of Dr. Suida containing a beautiful "Madonna," Pracento Sienna, and a "St. Catherine" from the same school, while the "Cinquecenti" is very interestingly represented. From Parma are a number of fresco's transferred to canvas, a "Madonna with the Infant," by Correggio, and a charming little "Madonna Nursing the Infant," by Lucia Longhi (Ravenna), the latter considerably under Dutch influence. Others are the head of a young girl by F. Rossi il Salviati and a number of works from the 17th century which merit special attention. There are a "St. Sebastian" by Dom. Feti, masterful in the anatomy of the figures and the beauty of the landscape background. "The Feeding of Pilgrims in Front of a Franciscan Monastery," by Cerquozzi, and lastly, a small bust portrait of "Al. Gonzaga" by Dom. Viano—Bologna. Works from the old German school are in the minority, the oldest example being a small panel of Bohemian origin, dating about 1400. Of the German painters influenced by Rembrandt is C. Paudiss' head of a beardless old man and finally an early work by Schwind, portraits by Guido Miller (1840), and a sentimental little picture, representing a weeping girl with a letter in her hand by a little known painter, Scarletto Davis.

Another sale the end of the month by the firm of Dr. Weizinger consists of the collections of Viscount Strathallan, Count Anenperg and Baron Gager. The Strathallan collection contains considerable London table silver, two cabinets of rare value, Flanders and Augsburg, early part of 18th century and a good collection of Indian ivory carving. The Auersperg and Gager collections consist of 18th century Vienna porcelain, among which is a masterpiece by Y. Y. Kanklin (Meissen) from the series of Apollo and the Muses.

Worthy of mention are a number of beautiful silver goblets, 17th and 18th centuries, and a Florentine bronze relief, dated about 1600, which is of great historical interest, and, lastly, a richly carved clock, end of the 17th century by the Augsburg master, Jakob Mays.

H. S.

## Altman Art Now in Museum.

The title of the Altman collection to the Metropolitan Museum was transferred June 2 by the executors of the estate of the late Benjamin Altman. A check for \$150,000, the income of which is to bear the expenses of caring for the collection, was turned over to Mr. Robert W. de Forest, by the executors.

All the objects in the collection have been removed to the Museum and during the summer will be installed temporarily, pending the construction of the south wing of the structure. The collection will be opened to the public with a reception about November 1, probably.

## PARIS LETTER.

Paris, May 26, 1914.

The loan exhibition of pictures of Venice of the 18th and 19th centuries at the Brunner gallery, rue Royale, is a most interesting one. It has been organized by an influential committee on behalf of the artistic charity known as the "Fratinité Artistique" and will remain open until June 20th. M. Jacques Blanche, the well-known portrait painter, who is a member of the committee, contributes to the catalog an amusing but hardly convincing preface.

## Not all Venetian.

Although the exhibition is one of painters of Venice, the artists represented are not all Venetian; they include, indeed, Bonington, Boudin, Corot, Edouard Dufeu, Henri Duvieux, and even Ziem, who is represented by four examples above the usual quality of his work. But the Venetian painters give the exhibition its chief interest. Longhi is particularly well represented; M. Blanche himself lends two very fine and important examples of this artist, "The Masked Ball," and "The Masquerade in a Convent," and the pictures by Longhi lent by Mme. Hugo Finale and Mrs. Wharton are also admirable specimens. A superb Canaletto, the large painting of the church of Santa Maria della Salute, is lent by M. Edouard Kann; it would be impossible to find a finer example of this master; Mme. Adolphe Schloss and Mr. Beurdeley lend the other two paintings by Canaletto, by whom there are also two excellent sepia drawings. The examples of Guardi are much more numerous, no less than fifteen paintings and seventeen watercolors and drawings; no other artist is so strongly represented in the exhibition.

It is impossible to refer in detail to this large assemblage of the work of the most attractive Venetian painter of the 18th century; it is enough to say that many of the paintings and drawings are of the finest quality. I was particularly struck by the painting of the Grand Canal and the church of San Simeone Piccolo, lent by M. Henri Gonse, but there are many others equally deserving of mention. Among the other lenders of Guardi are the Baron Lazzaroni, M. Albert Lehmann, M. David Weill, the Count de la Riboisière, Mr. Walter Gay, M. Wildenstein, etc. The four Corots, lent respectively by M. Denys Cochin, M. Ernest May, M. Sarlin and M. Contat-Desfontaines, are all attractive examples. Among other artists represented are Bellotto, Luca Carlevaris, and the two Tiepolos. There is an interesting series of engravings, including three etchings by Whistler, lent by Mr. Beurdeley. The museums of Versailles and the Luxembourg are among the lenders.

## Millais for Luxembourg.

It is announced that the well-known London collector, Mr. Edmond Davis, has presented to the Luxembourg a painting by the late Sir John Everett Millais, the subject of which is not stated.

A public subscription has been opened for a monument to Prud'hon, to be erected at Cluny, where the great painter was born in 1758. A committee has been formed in Paris to further the project, with M. Maurice Barrès as president; among the other members of the committee are MM. Henri Roujon, André Michel, and Anatole France, who, as everyone knows, is a great admirer of Prud'hon and is said to have in hand a work on the artist.

A modern collection, quite a small one, that of Mr. Kullman, of Manchester (England), was sold at the Hôtel Drouot on May 16th, and realized \$24,679 for only thirteen lots. Messrs. Durand-Ruel paid \$8,470 for a nude by Rencir; Mr. Gassier, of Berlin, gave \$6,160 for the landscape by Cézanne; and the small landscape by Van Gogh fetched \$2,700. The large painting by Henri Rousseau, "Scouts Attacked by a Tiger," was bought by Messrs. Bernheim-Jeune for \$1,650.

## M. Dreyfous Exhibits.

The President of the French Republic, M. Poincaré, conducted by M. Denckele, president and organizer of the Old Salon of Paris and M. David Mennet, President of the Chamber of Commerce, visited and greatly admired recently the really remarkable stand at the Lyons Exhibition where Mr. Dreyfous exhibits the objets de luxe designed by himself. M. Dreyfous is originator and designer of objets d'art to His Majesty, King George of England and Dowager Queen Alexandra. Among the many works in excellent taste appearing in his Salon showcase is a notable collection of clocks, which has attracted much attention from the official and other visitors. M. Dreyfous' Paris house has branches in both London and New York.

## To Complete Capitol Frieze.

Senator O'Gorman introduced a resolution June 5, providing for the completion of the historic frieze in the rotunda of the Capitol at Washington.

## AMERICAN ART IN LONDON.

The fine art section of the Anglo-American exhibition at Shepherd's Bush, London, is well received by the English critics, who pronounce it more worthy of attention than some previous gatherings of pictures and sculpture at that place. Credit is given to Mr. Hugo Reisinger, the chairman of the American committee, and to F. C. Frieske, who is responsible for the Franco-American group, for their judicious selections and careful arrangement. The Pall Mall Gazette says:

"John W. Alexander is a painter whose charm and individual talent are independent of any school. The same may be said of William M. Chase, whose studies of 'Fish' and 'Just Onions' are among the most distinctive pictures in the collection. To these may be added one or two others, like Wilhelm Funk, whose art is clearly related to that of Sargent or Lavery, without the understructure of design to be found in both these painters. After deduction of these men there remains a mass of purely American work which, with all its facility and cleverness, is not tremendously convincing—not so convincing, that is to say, as the much more eminent work of those who are classed as American artists resident in Paris."

The same writer finds all the landscapes in Gallery No. 3 rather thin and sentimental. Mr. Metcalf's "Trembling Leaves" he says "has charm, but it is conceived in a local and objective spirit, and seems the result of labor rather than of inspiration. Redfield's snowy landscape, 'Pennsylvania Hills,' has more grip than his 'Garden by the River,' and Rook's 'Laurel' though cold in color, is original and fresh in design." In Gallery No. 4, Vonnoh's portrait group of the wife and daughters of President Wilson is criticised as too obviously posed. Emphatic commendation is given to Alexander's portrait of a lady "Symphony in Green," Lillian Genth's nude figure, and Bellows's two pictures. Hassam's "Room of Flowers" is also singled out for special praise.

## ST. LOUIS VS. ART DEALERS.

Mr. Robert C. Vose of R. C. and N. M. Vose of Boston, was held up last week in St. Louis. He had brought a number of fine pictures to sell but left rather than meet the requirements of an ordinance providing that "itinerant vendors" must pay a license fee of \$100 a day. He was in St. Louis ten days and was subject to a tax of \$1,000, but this was waived.

While the city was trying to collect \$100 a day from Mr. Vose a Homer Martin, "Headwaters of the Hudson," purchased from him by the city for the Municipal Art Museum was being removed from his hotel.

Mr. Vose has now transferred his collection to Minneapolis, Minn.

## Earl of Pembroke Collection.

The Earl of Pembroke, for reasons similar to those which actuated the Duke of Devonshire, finds himself forced to part with a considerable portion of his renowned library. On June 25 and 26, the books will draw collectors to Sotheby's in London, unless in the meantime an adequate offer is made for them as a whole. Such an offer for the 211 prizes of incunabula will have to be large, as the number of early printed books comprises examples no longer to be found outside great national collections.

## The Iconographic Dictionary.

The AMERICAN ART NEWS has been favored by George Barrie & Sons, of 1313 Walnut St., Philadelphia, with one of the underwriter's copies on Japan paper, limited to 26, holding pages of the illustrations and text, as well as a specimen of the binding of the proposed monumental iconographic dictionary of painters and sculptors, ancient and modern, with examples of their work from public and private collections and specimens of the work of the leading etchers and engravers, about to be published by them. This is illustrated with remarkably fine plates, both poly and monochromatic, and the text of biographical and critical monographs is by Edward Strahan, William Walton, Andre Saglio, Charles H. Caffin, Elizabeth Luther Cary, William A. Coffin, and Arthur Hoeber, among others, with a preface by Russell Sturgis. The work, while not intended to be a complete dictionary of artists, is arranged in alphabetical order and will be in a sense encyclopedic, including in its scope, all the more important names in the history of art, to the number of about a thousand.

## Old Engravings Sold.

A sale of engravings and etchings, at Sotheby's May 28, totalled \$2,231. "Colonel Tarleton" after Sir Joshua Reynolds, by J. R. Smith, fetched \$103; Swiss views, forty-one colored aquatints, \$103.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Arlington Galleries, 274 Madison Ave.—Chilean landscapes by Arthur Helmsby.
- Berlin Photographic Co., 305 Madison Ave.—Graphic works printed at Pan Press of Berlin.
- City Club, 55 West 45 St.—Summer Exhibition of Oils by Frederick Crane, Cullen Yates and H. L. Hildebrandt.
- Cottier Galleries, 718 Fifth Ave.—Oils by modern foreign artists.
- Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.
- Daniel Gallery, 2 West 47 St.—R. de Rustafjaell's Egyptian antiquities, to June 30.
- Folsom Galleries, 396 Fifth Ave.—Works by American artists.
- Goupil Galleries, 58 West 45 St.—Monotypes and original etchings in color, to June 30. Bronzes by Rembrandt Bugatti.
- Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.
- Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.
- Louis Katz Art Galleries, 103 West 74 St.—Wood block prints in colors by Margaret Patterson, to June 30.
- M. Knoedler & Co., 556 Fifth Avenue—Annual Summer Exhibition of Oils by American Artists.
- Kraushaar Galleries, 260 Fifth Ave.—Oils by Whistler, Zuloaga, Fantin-Latour, Courbet, Legros and Matthew Maris, to June 25.
- Macbeth Galleries, 450 Fifth Ave.—American oils.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.
- Montross Gallery, 550 Fifth Ave.—Modern American oils.
- Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—Pictures and Posters of Travel.
- National Arts Club, 119 East 19 St.—Works by Life Members.
- National Society of Craftsmen, 119 East 19 St.—Thumbbox exhibition. Jewelry by Miss Margaret Rogers of Boston. Paul Revere Pottery.
- New York Public Library, Print Gallery (Room 321).—Works by Sir Francis Seymour Haden. Stuart Gallery (Room 316).—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader.
- Reinhardt Galleries, 565 Fifth Ave.—American oils.

## CALENDAR—OUT-OF-TOWN.

- Baltimore—Peabody Gallery—Landscapes by Clark S. Marshall.
- Boston—Copley Gallery—Drawings and Miniatures by George H. Bartlett and Clara Louise Bell.
- Buffalo—Albright Gallery—Ninth annual exhibition of works by American artists.
- Chicago—Art Institute—Annual exhibition of the Art Students League. Anderson Gallery—Oils by J. Irving Couse. Fine Arts Show—Paintings by American artists. O'Brien's Gallery—Oils and sculptures by women. Palette and Chisel Club—Works by members. Reinhardt Galleries—Paintings by American artists.
- Indianapolis—Y. M. C. A. Gallery—Oils by William Scott. Twentieth Century Club—Oils and pastels by Misses M. T. Ayer and Marion Howard. John Herron Art Institute—Thirteenth annual exhibition of the work of the students of the Art School of the Institute, to June 14.
- Kansas City—Institute—Artists Guild exhibition, to June 30.
- Nashville—Pantheon, Centennial Park—National Fine Arts and Arts and Crafts exhibit, to Sept. 1.
- Philadelphia—Plastic and Sketch Clubs—Academy Fellowships annual exhibition.
- Pittsburgh—Carnegie Institute—Annual International Exhibition, to June 30.
- San Francisco—Institute of Art—Annual Spring exhibition.

## COMING ART AUCTIONS.

- New York.
- Merwin Sales Company's Rooms, 16 East 40 St.—Sale of First Editions, June 16.
- Abroad.
- Berlin—R. Lepke and H. Helbing—The celebrated art collection of the late Baron A. v. Oppenheim of Cologne, October.
- Paris—Galerie Georges Petit—Charles Fairfax Murray, June 15.

## EXHIBITIONS NOW ON

## Metropolitan Museum.

The monthly press view was held at the Metropolitan Museum on Monday. The new accessions to the collections are of somewhat unusual importance, the chief being a "Pietà," a beautiful group of three detto da Majano. Second in importance is the remarkably interesting marble relief by Agostino di Duccio with Christ returned to his mother after disputing with the doctors, lately illustrated in the ART NEWS. Then there is an interesting Florentine cassone or chest, dating from about 1475, with a picture on the front of the conquest of Trebizond.

In pursuance of the Museum's policy to keep abreast of the late discoveries of ancient Chinese sculpture is the recent purchase of two important examples, the stone statue of Kouan Yin? (beginning of the Tang Dynasty) and the basalt head of Bodhisattva, the latter recently pictured in these columns.

Announcement was made of a recent gift by the heirs of the late Charles Stewart Smith of a collection of Japanese and Chinese paintings, to be exhibited in the early Autumn. There was shown a fine collection of Japanese sword guards given by Mrs. Adrian H. Joline. Recent additions to the collections of paintings are three works purchased from the last exhibition of the National Academy, Groll's "Silver Clouds, Arizona," Foster's "In the Connecticut Hills," and Gifford Beal's "Mayfair." A sculpture purchase from the last Academy display is Manship's bronze group of a Centaur and Nymph.

There is a Chinese pottery statuette of a "Man Dancing," given by Edgar Worch and a Persian miniature of a horse running by Behzad presented by Mr. Stephen Bourgeois. Very interesting are the silver gilt jewel designed by Holbein and the two drawings by Blake, both purchases. Irving R. Wiles' portrait of the late Mr. George A. Hearn has been placed among the Hearn pictures.

## Leigh's Works at Gimbel's.

At the Art Galleries of the Gimbel Store, Thirty-second and Thirty-third Sts., and Sixth Ave., there is now on view a collection of 20 oils by William R. Leigh, who received the prize awarded by popular vote at the recent American art display at this same place, which displays to the full his striking methods of composition and his brilliant technique. Here appear such effective genres as "An Argument with the Sheriff," "Hunting with the Boomerang," "Roping," "Hell," "A Sioux Family Escaping," "Cutting Out" and the quieter, "The Goat Herder" and "Leader of the Badland Bunch" and such notable landscape effects as "The Canyon of the Colorado," "Sunrise on the Grand Canyon," "The Canyon Aglow," "Sunset over the Bad Lands," and "The Grand Canyon."

## Art Club's Life Members' Work.

There is now on view during the day at the National Arts Club Galleries, 119 East 19 St., to remain until Sept. 1, a collection of oils by a group of life members. Among the more notable works are C. Bittinger's "The Boudoir" and "Library of the University Club," both remarkable for technique; H. Mosler's superb old woman's head, called "Devotion"; E. Speicher's sparkling female portrait, "Red, White and Blue"; E. Dufner's "Song of the Thrush"; T. J. Waugh's masterly "Coast of St. Ann," one of a number of exhibits belonging to the Club; William Wendt's finely colored and effective "The Lake"; Hayley Lever's strong but painty "Clouds, Hills and Shipping"; Leon Dabo's unconventional "The Bay from Staten Island," and an effective "Approach of Night, St. Andrews"; W. R. Derrick's "Foothills of the White Mountains"; R. H. Nisbet's "The Eve of St. John"; Robert Henri's "Portrait"; B. Harrison's "Soaring Clouds"; R. W. Vonnoh's graceful "Reverie," and "Bessie Vonnoh"; Homer Boss' superb full-length of a "Young Girl"; Cullen Yates' "Rising Fog"; A. P. Lucas' "Morning after a Storm," and F. Luis Mora's naturally posed and attractive group at the "Picnic on the Hill" and his portrait in "Black, Gray and Rose." Among others represented are Jules Turcas, Emil Carlsen, Hobart Nichols, A. L. Groll, G. W. Bellows, Guy C. Wiggins, Edmond Greacen, William Ritschel, Lillian M. Genth, F. B. Williams, Gifford Beal, and A. T. Hill.

## American Art at Knoedler's.

At the galleries of M. Knoedler & Co., 556 Fifth Ave., there is now on the 7th Summer exhibition of oils by American artists, consisting of 63 works. The notable display includes examples of E. A. Bell, Gerome Brush, F. K. M. Rehn, R. C. Minor, G. P. du Bois, Carrol Beckwith, A. C. Ryder,

A. H. Wyant, Bruce Crane, Th. Robinson, G. E. Browne, S. S. Dustin, W. G. Smith, A. Hoeber, J. A. Weir, E. Daingerfield, W. L. Lathrop, Winslow Homer, W. A. Coffin, Childe Hassam, G. de F. Brush, J. W. Beatty, Carleton Wiggins, W. T. Richards, A. L. Groll, L. Aston Knight, D. Ridgway Knight, P. Dougherty, F. S. Church, A. Koopman, W. L. Palmer, E. A. Abbey, H. W. Ranger, A. Harrison, Marcius Simons, G. Hitchcock, G. H. Bogert, W. H. Howe, R. W. Van Boskerck, Jonas Lie, F. Remington, D. W. Tryon, W. J. Baer, G. Inness, C. M. Dewey, Douglas Volk, W. L. Metcalf, P. L. Rousseau, L. P. Dessar, E. W. Deming, W. M. Chase, I. Josephi, D. W. Tryon, S. Lascari, J. Rix, J. F. Murphy, R. Henri, H. R. Poore and Henry Stull.

## Loans to Municipal Gallery.

The Metropolitan Museum will loan to the Municipal Art Gallery, at the request of the Board of Education, for exhibition in the Washington Irving High School, Sixteenth St. and Irving Pl., a collector of 66 modern oils and watercolors by foreign and American artists which have not been hung in its galleries for lack of space. The exhibition will be open during July, August and September.

Included in the collection are twelve oils by John F. Kensett, a dozen West Indian watercolors by Winslow Homer and a like number of New Hampshire scenes in the same medium by W. T. Richards. There will appear also a "Venice—Moonrise," by Samuel Colman; "The Coppersmith," by E. M. Ward; "The Last Voyage—Souvenir of the Ganges," by E. L. Weeks and "The Last Moments of John Brown," by Thomas Hovenden. Pilot's "Thusnelda at the Triumphant Entrance of Germanicus in Rome," will also be shown. Other works will be "The Bath of Venus," a wash drawing by Sir Edward Burne-Jones, Turner's "The Palatine," in the same medium, John Sell Cotman's "Ruined Castle" and a "Landscape," by P. Wilson Steer.

## Legion of Honor for Mr. Freedlander.

Mr. Joseph H. Freedlander, the architect of 350 West 72nd Street, has been honored by the French Government with the decoration of officer of the Legion of Honor. He received his notification from the French Ambassador M. Jules J. Jusseraud. Few American architects have been thus decorated.

## CHICAGO.

Officials of the Art Institute, local art connoisseurs and artists, and directors of local Women's Clubs, spent the week in promoting art throughout the United States, along with other purposes promulgated by the biennial convention of the general federation of the National Women's Clubs, which opened June 8. It was woman's week in Chicago, the delegates representing a million women, dominated affairs in this breezy city.

The art committee and the local board had quarters in the Art Institute. There were gallery tours, and lecturers attended the tourists. There was a gala traditional pageant on the monumental staircase, a classic procession interspersed with tableaux and dances. Clyde A. Gardner, the sculptor, had charge of "The Worship of Apollo" and "The Revels of Daphne."

## The Lecturers on Art.

The lecturers on art in the galleries included Mrs. Adelaide Hall, museum instructor, on the Nickerson collection of Japanese jades and Chinese crystals; Frederick W. Goodkin, curator of the Buckingham collection on Japanese prints, Dr. Alfred Emerson, director of the Bennett museum of Christian Archaeology, on Greek sculpture of the fifth century; Jean Sherwood on the Public School Art Society's work, and on the collection in the Inness room; Mrs. Pauline Palmer on American Paintings in the gallery occupied by paintings gathered by the Friends of American Art; T. George Allen, of the University of Chicago, on Egyptian antiquities; Mrs. Emma Hodge on English China in the room occupied by the large collection she has given to the Institute; Miss Lena McCauley on Flemish and Dutch masters of the Prince Demidoff collection. There was a large reception and several luncheons given in the institute in honor of committees and delegates.

The Palette and Chisel Club exhibited work of members in their quarters all the week. There was an exhibition by the association of Women Painters and Sculptors, in the Matzene Galleries, of women's products in painting and sculpture. At O'Brien's, there was an assemblage of paintings and sculptures by women. There was an especial gathering of American masterpieces by American artists at Reinhardt's and at Anderson's. At Roullier's, there was a display of works by famous etchers, and prints of all kinds. There was a large collection of Dutch paintings and school decorations, murals and other paintings, at Thurbert's. The works of students of Chicago art schools were on show in the Art Institute,

Academy of Fine Arts, and at the School of Normal and Applied Arts.

There was a reception at the midway studios of Lorado Taft and Miss Clyde Chandler on Tuesday afternoon in honor of Mrs. Percy V. Pennybacker. On Wednesday, Miss Magda Heuermann was hostess of the open studios in the Fine Arts Building.

## At the Coliseum.

Among the painters and sculptors who exhibited at the Coliseum association during the week are Ella Buchanan, Aldine Shrive, Margaret Little, Alice Barney, Julie Crossman, Ella Winters, and Kate Bacon. Miss Buchanan's original model for the Martha Baker monument was conspicuously placed. Her group, "The End of the Strike," was near the child-welfare collection.

John W. Norton of Chicago and Lockport, has nearly finished his series of decorative panels for the park house at Fuller Park. These panels comprise a wide decorative scheme, and the figures are life-size.

Harry Solomon sails for Europe on June 16. He will remain abroad until Autumn. He will work with Richard Miller at St. Jean du Doight, several weeks. Nellie V. Walker, the popular Chicago sculptor, is at work in her Paris studio.

H. Effa Webster.

## NASHVILLE, (Tenn.).

In the Parthenon, Centennial Park, the Nashville Art Association's summer art exhibit is now on. The exhibition includes examples of more than one hundred artists. Artists members of the association exhibit as follows: M. Francis Williams of Murfreesboro, Anna Blanton, Ella Cantrell, Mrs. Mayna Treanor Avent, Minnie Gattinger, Pearl L. Saunders, Latimer Wilson, Susan Wilkes, Susie Weakley, William H. Ratterman, Washington Girard, W. A. Roach, E. Calvert, John A. Brandon, Cornelius Hankins, Bantley Smith and Cordelia Baird.

Miniatures will be shown by Miss Ruth Calvert, P. R. Calvert, and Mrs. Cornelius Hankins. Some of Miss Zoe McKey's interior decorations will also be shown, as well as a collection of pottery by Mrs. M. M. Montgomery.

An interesting collection is the exhibit of sculpture by Miss Irene Charlesworth of Nashville. Bust of Robert L. Taylor and "Retelling Oil Battles" are on exhibition, as well as much of her later work.

Other artists who exhibit are: Gifford Beal, L. U. Brumback, W. Clark, Clarkson, I. Couse, Louise Cox, Dufner, C. W. Eaton, L. O. Griffith, O. D. Grover, Van Laer, Mosler, Nichols, H. R. Poore, Potthast, E. Schofield, H. Snell, T. Steele, H. Trotta, Whittemore, Wiles, Paxton, Dumond, K. A. Buehr, Lie, J. F. Carlson, W. Ritschel, R. Henri, L. Ochtman, A. Groll, Wendt, G. Symons, Birge Harrison, Benson, Curran, C. F. Browne, W. Irving, Alexander, J. S. Bristol, Butler, Carlson, Coffin, Cornoyer, Keyon Cox, Crowninshield, F. DeHaven, Dearth, Foster, Garber, Hawthorne, Kendall, W. R. Leigh, Van der Weiden, J. H. Sharp, L. P. Thompson, Vezin, Dow, H. Hubbell, Wiggins, J. Waugh, Kronberg, Little, Noyes, Bosley, Hamilton, Nordell, Kaula, Borie, Mary Butler, Farley, King, Stoddard, F. Wagner, Tyson, Crane, R. M. Brooke, Critcher, Bolton Jones, Mary L. Macomber, Philip Little, Beaux, Magda Heuerman, and Byron Fellows.

## Old Pictures Sold Downtown.

Sixty-eight oils belonging to Mr. William Michel, of Bedford Park, New York, were sold in the Old Galleries, No. 43 Liberty St., June 4, for \$11,625.

The highest price was \$875, paid by Mr. C. Garton for John Opie's "Portrait of Mrs. Cox." The same buyer paid \$350 for Courbet's "The Waves." Romney's "Countess of Lisburne" went to Mr. E. Dezanzer for \$800, who paid \$700 for Carleton Wiggins' "Cattle in Pasture."

Other pictures bringing \$300 or more, with the artist's name, the title, the buyer and the price, were:

Alexandre Cabanel, "Young Girl," Mr. T. B. Davies	400
Franz Snyder, "The Hunter," Mr. M. S. Cartin	350
Giovanni Pedrini, "Virgin and Child," Mr. Charles Walters	400
Alexandre F. Desportes, "Game," Mr. W. P. Walker	375
Van der Helst, "Young Girl," Mr. T. B. Davies	400
Pierre Mignard, "Marie de Lorraine," Mr. W. P. Walker	525
Canaletto, "Scene in Venice," Mr. Walker	375
Caspar Netscher, "Daughter of the Duke of Monmouth," Mr. Walters	550
Benjamin West, "Battle of the Boyne," Mr. T. Mellilo	350
Felix Ziem, "Venice," Mr. E. A. C. Smith	325

—N. Y. "Herald," June 5, 1914.

## HEARN ART APPRAISED.

The art collections of the late George A. Hearn have been appraised for the State Inheritance tax, and the report of the appraiser is in the hands of the State Comptroller.

The appraisal of the Morgan art collections for the same tax will soon begin with the valuing of the unique collection of early English and other foreign miniatures now on exhibition in the eMetropolitan Museum.





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### BOSTON.

"The numerous changes incident to the opening of the new Evans wing of the Museum next Autumn, says the Boston 'Transcript,' have already begun, and the great collections of European and American paintings and of prints will shortly be removed from their old quarters to the new rooms provided for them. Already the administrative offices of the Museum have been moved from their former position in the front of the west wing to the rear of the same ground floor. The place they formerly occupied will be given over to the department of Chinese and Japanese art, which will now occupy practically the whole front western wing on the ground floor and the main floor above. On the main floor this department will also occupy the suite of rooms now devoted to the modern and early American, French, English, Dutch, Spanish and Italian schools of painting. The trustees' room will be used as a Japanese study room. The changes will ultimately double the exhibition space for the Oriental arts.

"The Mohammedan and Persian collection will, in the new arrangement of things, occupy the long gallery, formerly occupied by old masters. Aside from the parts of the eastern ends of the ground and main floors, formerly used by the Egyptian department, the latter will now occupy space in the northeastern end of the main floor, having at its disposal two picture galleries, the second and third modern rooms and a large room downstairs. These new arrangements will afford more space for the accumulation of the Dr. Reisner finds. Already he has sent the Museum a large number of exhibits, and his contributions have also clamored for more room. The space now occupied by the Egyptian department will still serve it with the additions it receives in the transpositions.

A summer exhibition of paintings by the artist members of the Boston Art Club has been hung in the main gallery, for the vacation season."

A summer exhibition of American pictures is on at the Vose gallery, to continue through June. Sixteen works are hung in the new gallery, the contributors being Paul Dougherty, I. H. Caliga, W. B. Baker, Thomas Moran, J. F. Murphy, W. G. Bunce, I. A. S. Monks, C. F. Pierce, F. B. Williams, L. Ochtman, D. Garber, A. Parton, E. Daingerfield, C. H. Woodbury and Mary L. Macomber; and there is also an early work by George Inness, dated 1869. Though the majority of the paintings are landscapes, there is a sufficient variety.

In Vose's private gallery is a new portrait by Wilbur Dean Hamilton which will undoubtedly rank among his most successful performances. One of Mrs. Henry R. Harris, exhibited at Mr. Hamilton's St. Botolph Club exhibition last winter when unfinished.

### PHILADELPHIA.

The Board of Directors of the Pa. Academy have announced the award of seventeen travelling scholarships for study in Europe to students in the Academy School, the oldest Art Academy in America. The seventeen students who received \$600 each, for four months of European travel and who return to the Academy school to further pursue their studies are: Edith Emerson, of Chicago; Elsa Laubach, of St. Paul, Minn.; Laura Wheeler, of Hartford, Conn.; Helen Jewell, of Media, Pa.; Winfred Hyatt, of Toronto, Canada; Ed Ulreich, of Kansas City, Mo.; Theodore van Soelen, of St. Paul, Minn.; Rowley W. Murphy, of Toronto, Canada; Elsie Brooke Snowden, Mildred B. Stern, Emily Kohler, Thomas B. Jones, Frank Klages, Louis Maraffi, Mary Klauder, Benjamin J. Kutchner, all of Philadelphia. Paul Frolich is awarded a scholarship

this upon his work this year, but the same will not be effective until after next year's study in the Academy.

A long list of minor school prizes was also announced, among these the Toppan Prize of \$300 to Raymond Theel, of Jarret-town, Pa., the Toppan Prize of \$200 to John C. Tidden of Philadelphia, and Toppan Prizes of \$100 each to Ed Ulreich, of Kansas City, Mo., and Theodore van Soelen of St. Paul, Minn.

With the announcement of these prizes there was opened to the public the Annual Exhibition of School work which showed that the Academy has upon its roster some three hundred students doing vital work in painting, sculpture and illustration. The strength of the Academy's faculty and its strong student body, largely composed of graduates of other Art Schools, make it one of the most important schools of the Fine Arts in the world. The members of its teaching faculty are: Herbert M. Howe, M.D., Chairman, Violet Oakley, Daniel Garber, Joseph T. Pearson, Jr., Charles Gaffly, Hugh H. Breckenridge, Henry McCarter, Cecilia Beaux, Henry Erdmann Radasch, M.S., M.D., Emil Carlsen, Philip L. Hale, and Frank Miles Day.

### BUFFALO.

The ninth annual summer exhibition of work by American artists, assembled by Miss Cornelia Sage previous to her recent departure for Paris, is now on in the Albright gallery, and well sustains the high general note of excellence which marked its predecessors.

It is composed entirely of pictures selected and invited by Miss Sage herself, and there was no jury, so that the criticisms lately levelled at the Philadelphia and Pittsburgh exhibitions do not hold as against the present display. But the exhibition emphasizes one fault of all personally invited exhibitions—which while a natural consequence, is none the less to be regretted. This is the preponderance of work of certain artists, while other and prominent painters are not represented at all. For example—there are four examples of John W. Alexander—all good and typical, but why four? Why also five works by Maria Oakey Dewing, and three by Childe Hassam, while even the best of the other artists showing, have as a rule only one, with a few, two each?

Of the 126 oils shown the majority have been seen in the larger routine displays in New York and other large cities the past season. Here are Karl Anderson's "Apple Gatherers," Gifford Beal's "Manor House," John W. Beatty's "Plymouth Hills," Cecilia Beaux's portraits of A. P. Andrew and Mrs. Divine, George Bellows' Academy prize portrait of Dr. Thompson and a landscape, Charles Bittenger's "After-Supper," Emil Carlsen's "Portrait of his young Son," etc., Robert Henri's Beck Gold Medal "Herself" is good to see again, but his other example an ambitious full length female nude is hardly successful, good as it is in drawing, in its rather crude and too daring color.

Others represented by familiar examples are, Beckwith, Benson, Borie, Brinley, Brush, Carlson, Evelyn Cary, C. T. Chapman, Chase, Cornoyer, Crane, Curran, Daingerfield, "Genius of the Canyon," and "The Dancers," Randall Davey, C. H. Davis, De Camp, T. W. Dewing, Dougherty, Dufner, Lydia Emmet, Foster, Frieske, George Fuller, Lillian Gent, Glackens, Granville-Smith, Griffin, Groll, Hale, Hawthorne, Adele Herter, Albert Herter, Hoerber, George Inness, Paul King, B. D. Kopman, Kronberg, Lathrop, Hayley-Lever, Lie, Melchers, Metcalf, E. R. Miller, Mora, M. H. D. Murphy, Myers, Nordell, Olinsky, Palmer, Paxton, Potthast, Redfield, Rehn,

Ritschel, T. H. Robinson, Rosseau, Sargent ("Portrait A. A. Healy"), Schofield, Seyffert, Sloan, Smedley, Steicher, Spencer, Starkwater, Steicher, Symons, Tarbell, Thayer, Tryon, Vonnoh, H. Walker, Watrous, Qeir Whistler, Wiles Ballard Williams and G. A. Williams.

### NOTES FROM OTHER CITIES.

Following an increase of one-third in salary, Director Dudley Crafts Watson, has decided to continue another year at the gallery of the Milwaukee Art Society.

Twenty-three oils by W. Greason are being shown at the galleries of Miss J. O'Leary in Detroit.

Beloit, Michigan, is raising \$50,000 to build an art gallery.

Leonard Crunelle's fountain for Dubuque, Iowa, shows an Indian maiden modelled in high relief.

Mrs. Marguerite Downing Savage is showing a collection of watercolor portraits of children at the Gage Gallery in Cleveland.

The tenth annual exhibit of the Minnesota Art Society is on at the Armory Hall in Austin.

The Atlanta, Ga., Art Association's exhibition is now on at the Governor's Mansion, 50 paintings being shown.

The first annual exhibition of the recently formed Sioux City Society of Fine Arts is now open.

Edward Dufner is showing a group of his paintings at the Summer exhibition of the Syracuse Museum of Fine Arts. He has just been elected a member of the National Arts Club and also of the Lotos Club of New York.

The Los Angeles School of Art and Design held its 27th Annual Reception and Exhibition June 12-13. The standard of the students' work was exceptionally high, showing a training which is fundamentally strong and thorough as evidenced in the variety of work shown in life, composition, illustration, landscape, modeling, anatomy, perspectives and the department of Normal Art. The work of S. Sasaki in painting, Ethel Hays in illustration, May Mott-Smith and Ora Pierce in sculpture, call for special commendation. S. Sasaki has been awarded a scholarship. Hamilton A. Wolf, of New York City, is one of the faculty of this school.

### DOANE MSS. SOLD.

Over two hundred autograph letters and manuscripts from the library of the late Bishop William Croswell Doane, of Albany, were sold June 4, at the Anderson Art Galleries, 284 Madison Ave.

The most interesting was a long letter from Robert Fulton to Commodore Lewis, one of the public-spirited men who financed the building of the first steam man-of-war. This letter and one from Decatur on the same subject were bought by G. D. Smith for \$135.

A letter of Richard Coote Bellamont, Governor of New York and Massachusetts, went to Mr. Smith for \$25. A letter of Blücher brought \$17 from W. K. Benjamin, and one of Mrs. Browning's letters \$26. Other prices for letters, etc., were: James Fenimore Cooper, \$26; Heinrich Heine, \$32, and Richard Ingoldsby, Colonial Governor of New York, \$30.

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### FOULC COLLECTION SOLD IN PARIS

The sale of the Foulc collection of books and prints which the late J. Pierpont Morgan bought for \$150,000 and shipped back to Europe, began at the Hotel Drouot on June 3. At the first sale, a total of \$38,670 was realized. An "expert" said this was an indication that the collection would fetch more than Mr. Morgan paid. The highest price, \$10,200 was paid for an almost complete collection of the architectural, furniture, gold and silverware designs by Du Cerceau. Daniel Mignot's book of designs for gold and silverware, sixteenth century, brought \$1,600.

An ornamented book by Rovillio dated 1561, sold for \$1,030; the works of D. Marot, architect to William III. of England, printed at The Hague, 1703, for \$900, and a book of hours, dated 1543, for \$1,450.

At the second session, June 4, the prices again surpassed expectations, the total realized amounting to \$38,467.

The highest price was reached by the "Collection of the Lesser Masters of the Sixteenth and Seventeenth Centuries," which brought \$7,200.

Other sales were: "The Book of Hanns, Christoff Laechlin of Leutkirch," published at Nuremberg in 1595, by Baltazar Caimox, \$3,600; "A New Book of Art," by Hans Brosamer of Fulda, printed in 1540; a book on gold work, with 38 plates, \$2,400; "Designs for Jewelry," by Mathias Zuendt, published in 1553, a collection of 66 plates, with binding in the style of Clovis Eve, \$1,640, and "Works of Michel le Blon," known as Blondus, published at Amsterdam, over 100 plates, with a portrait of Blondus by Matham, after Van Dyck, \$1,620.

On the third day, June 5, the bidding was more animated than on either of the preceding days. The total amount realized was \$33,230.

The works of François de Cuvilliers, the elder and the younger, published in Munich and Paris in the middle of the eighteenth century, in two volumes, one in the original and one in more recent binding, the first containing 350 and the second 208 plates, sold for \$1,860. Works of various styles designed by Jean-Baptiste Huet, and engraved by Demarteau, published in Paris about 1780; a set of forty-eight plates, chiefly designs for tapestries, sold for \$1,750. The works of J. Charles Delafosse, published in Paris by Chéreau and Daumont in 1768, brought \$1,660.

"French Architecture: a Collection of Plans, Elevations, Cuts, and Views of the Churches, Palaces, and Private Houses of Paris, and the Principal Country Houses of the Environs," published by Mariette in Paris in 1727 in three volumes, sold for \$1,500; the works of J. de la Joue, published in Paris by Huquier, with 157 plates, illustrating almost the entire work of the artist, for \$1,400; the "First Book of Selections," by Gille Marie Oppenord, published by Huquier at Paris; a collection otherwise known as the "Moyen Oppenord," and very rare, for \$1,160.

The sale ended June 6 and realized a total of \$136,295.

The highest price of the last session was paid for a copy of "L'Oeuvre Gravé de Watteau," comprising 637 plates in four volumes, with the contemporary publishers' binding of about 1740, which brought \$6,182.

### CRESPI COLLECTION \$241,470.

The collection of pictures, belonging to Signor Crespi of Milan, was sold at the Galerie Georges Petit in Paris June 4. The total amount realized from the sale was 1,207,350 francs (\$241,470). "La Vierge de l'Ave Maria," thought to be the work of Leonardo da Vinci brought the highest price of the day, 141,000 francs (\$28,000). The expert valuation was 87,000 francs (\$17,400).

"La Nativite," by Ambrosio da Fossano, called La Borgognone, brought 40,000 francs (\$8,000). "Mater Amabilis," a Correggio, 22,500 francs (\$4,500) and "Pieta," by Ferrari, 50,000 francs (\$10,000). "Sainte Barbe," by Francia, brought 53,000 francs (\$10,600), "La Vierge a la Grenade," by Gianpetrino, 61,000 francs (\$12,500) and "La Sainte Famille," by Lotta 26,500 francs (\$5,300). "La Madone Crespi," attributed to Michelangelo, sold for 136,000 francs (\$27,000) and "La Visitation," by Morett de Brescia, for 22,000 francs (\$4,400). A triptych, "La Vierge a l'Enfant avec deux Donateurs et leurs Saints Patrons," by Marco d'Oggionno, brought 70,500 francs (\$14,100). A triptych of saints by Piazza sold for 21,000 francs (\$4,200). La Madone Pitti by Andrea Solavio, went for 24,000 francs (\$4,800), "L'Addolorata," by the same painter for 40,000 francs (\$8,000) and his "Ecce Homo," 22,500 francs (\$4,500). "La Vision de Sainte Anne," a study by Tiepolo, brought 27,000 francs (\$5,400). "Vierge et l'Enfant avec Saint Joseph, Saint Paul et Un Donateur," by Roger Van Weyden, sold for 30,000 francs (\$6,000). Few of the paintings reached the "expert" valuation.

### MARQUIS DE BIRON SALE.

In Paris on Tuesday, at the Georges Petit Gallery, was sold the first instalment of the Marquis de Biron's 18th century collection of 84 drawings and paintings, which realized \$161,840. The highest price, \$11,000, was paid by M. Demotte for Hubert Robert's "Le Parc de Saint-Cloud," which was appraised at \$6,000. M. Paulmé paid \$10,120 for Sir Thomas Lawrence's "Portrait of a Young Woman," for which \$8,000 was asked. M. Arnold Seligmann gave \$6,490 for Fragonard's sepi, "Fête Galante," the asking price being \$5,000. This brought but \$8.40 at the Norblieu sale in 1860 and \$2,000 at the Muhlbacher sale in 1899.

The following is a list of the other paintings sold with the names of the buyers and the prices obtained:

Fragonard, "Jardins de la Villa Negroni," M. Paulmé	\$4,000
La Tour, "Studies of Man's Hands" (pastel), M. Jacques Seligmann	6,358
La Tour, "Portrait of Mme. Dorizon," M. Arnold Seligmann	4,420
La Tour, "Dumont le Romain," M. Arnold Seligmann	2,530
Saint-Aubin, Gabriel, "Le Triomphe de l'Amour," M. Meyer	5,830
Boucher, "Bacchante," M. Stettiner	5,170

At the second session, June 10, the result was \$75,019, making the total for the first two days, \$236,879. The following were the principal works sold, with the names of the buyers and the prices:

Le Moyné, J. B., "Bust of Marechal de Loiseul," M. Arnold Seligmann	\$8,580
Clodion, "Le Centaure" et "La Bacchante," M. Fix Masseau	472
Clodion, "Hermes et Dryope," M. Fix Masseau	2,530
Houdon, "Bust of Voltaire," M. Fix Masseau	1,800
Fifty Carved Wood Frames	25,503

The total, and the results of the last day's sale, will be given in the next issue.

### DE CERCEAU DRAWINGS SOLD.

Among the sixteenth century collection of ornamental designs sold June 3 at the Hotel Drouot in Paris, the chief item was one of 1,276 designs by Androuet du Cerceau, probably the largest, if not the largest in the total collection. This artists' work was appraised at 40,000f. (\$8,000) and was sold for 56,100f. (\$11,220), with costs, to the Bibliotheque d'Art et d'Archéologie, founded by Mr. Jacques Doucet.

At the continuation of the sale of books on architecture and the collections of ornamental designs at the Hotel Drouot, the proceeds were, 192,335f. (\$38,467) and the grand total for two days being 385,794f. (\$77,159). The Bibliotheque d'Art et d'Archéologie paid 40,700f. (\$8,140) for a collection of 1,147 plates of ornamental designs by the smaller masters of the sixteenth and seventeenth centuries.

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**FOREIGN AUCTION SALES.****Arthur Sambon Sale.**

The four days sale of the Arthur Sambon collection ended with a grand total of \$195,158, May 28.

Only two lots excited spirited bidding. A bronze statuette, "Le Tireur d'Epines," Italian fifteenth century, after the antique, thorns from his foot, sold for \$4,100. And a small bell, of clock metal, inscribed, "Petrus Gheimeus me fecit, 1571," \$3,100.

A bronze statuette of Vulcan keeling, fetched \$1,320. Two XVI century bronze "porte-lumieres," sold for \$1,000.

**NAPOLEON BOOKS SOLD.**

A sale of books and Mss. at Sotheby's realized \$2,781; for the two days, \$5,282. Quaritch gave \$225 for W. H. Ireland's "Life of Napoleon Bonaparte," first edition, illustrated by Cruikshank and others, 1823-8. "Memoirs of Empress Josephine," one of five copies, extra illustrated brought \$177; the Edinburgh edition of Stevenson's works, 31 volumes, 1894-9, \$260.

**PICTURES AT CHRISTIE'S**

A sale of pictures and drawings at Christie's May 28, realized \$10,000. "A View in Amsterdam" fetched \$346; an "Adoration of the Shepherds," \$340, and a "Portrait of Charlotte Page," \$446.

**SALES AT SOTHEBY'S.**

An important collection of Anglo-Saxon and English coins, owned by Mr. George J. Bascom of this city will be sold at Sotheby's in London on the 15 and 16 inst. Mr. Bascom is a Fellow of the Royal Numismatic Society. A sale of rare books, illuminated and historical Mss. and autograph letters and Mss. of Charlotte Brontë will follow on the 19th inst.

**LETTERS AT AUCTION.**

Literary and historical letters and documents from the collections of the late Rev. Edwin F. Hatfield and others were sold by the Anderson Auction Company on June 3.

W. R. Benjamin paid \$60 for a holograph letter of George Berkeley, the famous

Bishop of Cloyne, Ireland, author of the line, "Westward the Star of Empire takes its way." A long and interesting letter by James Fenimore Cooper, Dec. 6, 1841, went to George D. Smith for \$27. W. Paulson gave \$25 for an interesting letter by the Rev. S. F. Smith, dated Nov. 12, 1873, in which he tells, among other things, the story of how he came to write his well-known hymn "My Country, 'Tis of Thee." A letter by Harriet Beecher Stowe, dated May 1, 1884, in justification of her book "Uncle Tom's Cabin," also went to Mr. Paulson for \$31. Mr. Smith obtained for \$50 a letter from Swinburne, Dec. 24, 1880, to R. H. Shepherd, critic and bibliographer. Charles Scribner's Sons paid \$32 for a letter by Thackeray, June 12, 1860, on the trial of Robespierre. Mr. Smith gave \$30 for letter by Thackeray, undated, in which he speaks of having written "one of the most amusing spicy articles on Willis (Nathaniel P.) that was ever seen."

A letter by Philip, Earl of Chesterfield, a scarce autograph, brought \$10.50; a letter by Jefferson Davis, Sept. 4, 1878, denying that he ever designed to establish the Confederate Government at Greensboro, N. C., \$12.50; a letter by Charles Dickens Jan. 8, 1854; a long letter by W. C. Bryant, March 30, 1871, \$20; a letter signed but not written by Napoleon, April 7, 1800, \$22 and a document signed by Gen. Isreal Putnam, Feb. 1, 1772, \$33.

At the second session, June 25, a letter from Abraham Lincoln to Anson B. Chester, written in 1860, a time when false reports were being circulated about him, was sold to T. Paul for \$165. A signature of Napoleon I went to P. F. Madigan for \$25. An official message of Napoleon to General Dugan was bought by Charles Scribner's Sons for \$50. G. Weis paid \$50 for the autograph manuscript of Frank R. Stockton's "The Casting Away of Mrs. Lecks and Mrs. Aleshine," complete save for the first two pages. A Thackeray letter cost W. Muller \$75, and a long letter from George Washington to the manager of his Mount Vernon estate, James Anderson, went to P. F. Madigan for \$225.

The first session brought \$979.95 and the second \$1,364.60, making the total \$2,344.45.

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